THE METROPOLITAN MUSEUM OF ART
3 0620 00392659 8

119.8
R39
1914-15

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00merw_20

No. 18. George Washington. Charles W. Peale

CATALOGUE

of

Early American Paintings

OF

HISTORICAL · IMPORTANCE AND SUPERIOR QUALITY

BELONGING TO

George Reuling, M.D.

of Baltimore, Maryland

FOLLOWED BY A SMALL COLLECTION OF CHOICE PICTURES CONSIGNED BY A GENTLEMAN IN THE SOUTH,

INCLUDING

THE FAMOUS FULL-LENGTH PORTRAIT OF GEORGE WASHINGTON, ONCE OWNED BY GENERAL LAFAYETTE, AND PAINTED BY CHARLES WILLSON PEALE, AND OF ANDREW JACKSON BY THE SAME ARTIST; HENRY CLAY, BY JOHN NEAGLE, AND ANOTHER OF THE SAME BY REMBRANDT PEALE.

THREE DIFFERENT PORTRAITS BY GILBERT STUART, INCLUDING ONE OF MISS PHILIPPS A RELATIVE OF THE WASHINGTON FAMILY; THE BATTLE OF BUNKER HILL BY COL. JOHN TRUMBULL; THE LAUNCHING OF THE BRIGANTINES BY PH. ROTHERMEL; PORTRAIT OF MISS RIEMAN BY GILBERT STUART NEWTON, ETC., ETC.

TO BE SOLD AT AUCTION

TUESDAY EVENING, APRIL 7th, 1914

AT 8:15 O'CLOCK

AT

The Merwin Galleries

16 EAST 40TH STREET, NEW YORK

WHERE THE COLLECTION WILL BE ON VIEW COMMENCING THURSDAY, APRIL 2nd.

TELEPHONE 1106 MURRAY HILL

Conditions of Sale.

1. All bids to be per Lot as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Merwin Sales Co. will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition before the sale, for examination by intending purchasers, and the Merwin Sales Co. will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, without recourse.

7. Terms Cash. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as the Merwin Sales Co. shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale, together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Merwin Sales Co. to enforce the contract with the buyer without such resale.

THE MERWIN SALES COMPANY,
16 East Fortieth Street,
New York.

S. L. PARSONS & CO., Inc., Printers, 45 Rose St., New York.

Foreword

So rarely are Colonial and Revolutionary portraits offered at public sale, that the presenting of a collection like that described in the following pages creates an event in the history of American Art. The interest in such a sale cannot be localized, but appeals to the whole country, to the patriotism of all Americans, to the pride which every individual must feel in seeing the life-like presentments of those who were the chief actors in making this country the great nation that it is to-day. Historical Societies, the collectors of early portraits, and the connoisseurs of good paintings, should be particularly interested, as the probability is that many years may elapse before an assemblage of like character and similar importance may pass beneath the gavel of the auctioneer, and the continued absorption by collectors and societies inevitably tends in the direction of increased values.

Long and patient study, diligent search, and great care in securing authentic pedigrees are absolute essentials in the criterion of the values of paintings. Dr. Reuling has expended large sums and spent many years of patient research in this direction, that his gallery should contain only worthy examples, and that no doubt should arise, and every purchaser may be assured that nothing has been left undone that was possible to authenticate every claim made. As in all sales the judgment of the individual purchaser has to be the final test, and it is believed that the paintings now offered will by their merit eloquently speak for themselves.

To mention certain portraits would be invidious when all are of such merit, and many so familiar by the work of the engraver. Peale's famous full-length portrait of Washington has associated with it so much of a personal nature that to most of it will be the chef-d'œuvre of the sale. Shortly after the Battle of Princeton, Washington sent it to the King of France as a token of gratitude for the assistance that the French nation had given us in our hour of trial. On the return of the Marquis de Lafayette to his native country, Louis XVI

presented it to him as an appropriate mark of the personal esteem which he felt for the patriot. The combination of such names renders this portrait almost unique in interest.

Another very finely-painted portrait is Andrew Jackson by Charles Willson Peale, full of life and brilliant in coloring, painted shortly before starting on his Florida expedition.

So we might continue giving again a catalogue of the whole sale, but the mention of only two or three like the above is perhaps enough to emphasize the merit and interest of the pictures in the present collection.

The American portraits here presented have recently come to us from the National Museum at Washington City where they have for some time past been on exhibition in that institution.

No. 8. Henry Clay. Rembrandt Peale

Artists Represented

DARLEY (FELIX O. C.).

Born in Philadelphia in 1822. A prominent figure in the early annals of American Art, he is perhaps best known for his matchless illustrations to the works of Cooper, Irving and Dickens. He died in 1888.

1. PORTRAIT OF JUDGE QUINN.

HEALY (GEORGE PETER ALEXANDER).

Born in Boston, 1813. For many years he worked in Paris, where he obtained a medal of the second class in 1855. His greatest successes were his representations of American statesmen. Among his portraits of distinguished people are those of Grant, Clay, Webster, Calhoun, Tyler, John Quincy Adams, Lincoln and others. He died in Chicago in 1894.

14. PORTRAIT OF HENRY CLAY.

JARVIS (JOHN WESLEY).

Born in England in 1780. At an early age he came to New York, where he gained an enviable reputation as a painter of portraits. He was noted also for his eccentricities and genial humor. Died, 1840.

10. HALF LENGTH PORTRAIT OF WILLIAM CLARK, THE EXPLORER.

NEAGLE (JOHN).

Born in Boston, Massachusetts, November 4th, 1796. Considering his meagre opportunities in early life, the skill he subse-

quently attained was quite remarkable. He was one of the founders, and for many years president, of the Artist Fund Society, of Philadelphia. As a painter, he was a powerful colorist and a vigorous draughtsman. Unquestionably, he occupied a high position among the American Portrait painters of his day. He died in Philadelphia, September 17, 1865.

4. PORTRAIT OF HENRY CLAY.

NEWTON (GILBERT STUART).

Born in Halifax, Nova Scotia, in 1794. He was a nephew of the American painter, Gilbert Stuart, under whom he pursued his first studies. In 1817 he visited Europe and finally settled in London, where, as a student at the Academy, he made rapid progress. In 1832, Newton was elected a member of the Academy, but a year later developed symptoms of insanity and died in 1835. He was a prominent subject painter, but his greatest successes were attained in his representations of beautiful women.

7. BUST PORTRAIT OF MISS RIEMAN.

PEALE (CHARLES WILLSON).

Born at Chestertown, Maryland, April 16th, 1741. He lived in Boston in 1768-69, where he studied under John Singleton Copley. In 1770 he went to England and entered the studio of Benjamin West. Six years later he established himself in Philadelphia, and later became captain of volunteers and was present at the Battles of Trenton and Germantown. In 1802, he opened "Peale's

Museum" in Philadelphia, where he exhibited his collection of Natural Curios, Portraits, etc. He completed in 1772 his first portrait of Washington, who gave him no less than fourteen sittings. Later he painted Washington repeatedly. Among his best known portraits are those of George and Martha Washington, John Hancock, Benjamin Franklin, Thomas Jefferson, John C. Calhoun and Andrew Jackson. He died in Philadelphia, February 22, 1827.

2. VIEW OF MOUNT VERNON.
15. PORTRAIT OF GENERAL ANDREW JACKSON.
18. GENERAL WASHINGTON AT PRINCETON.

PEALE (REMBRANDT).

Born in Bucks County, Pennsylvania, in 1778. Evincing talent very early in life, he painted a portrait of Washington when only seventeen years of age. In 1801, he went to England and studied under Benjamin West. Subsequently he succeeded Trumbull as president of the American Academy and was one of the Virginia members of the Academy of Design. He died in Philadelphia in 1860.

8. BUST PORTRAIT OF HENRY CLAY.
11. BUST PORTRAIT OF MRS. CHEW OF GEORGETOWN.

ROTHERMEL (PETER F.).

Born in Pennsylvania in 1817. After having engaged in the active practice of his profession in portraiture he went to Europe in 1856 and remained there for four years, dur-

ing which time he painted his first historical pieces. Possessed of a fine sense of harmony, he was very successful in the conventional portrayal of historical subjects.

12. THE LAUNCHING OF THE BRIGANTINE.

STUART (GILBERT).

Born at Narragansett, Rhode Island, December 3, 1755. He went to England in 1775 where he entered the studio of Benjamin West as a pupil, but soon became an assistant to his master. Among his sitters in Europe were Louis XVI., George III. and George IV., while Prince of Wales. During his career he painted the portraits of six Presidents of the United States—George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe and John Quincy Adams. He died in Boston, July 27, 1828.

5. BUST PORTRAIT OF REV. DR. MUHLENBERG.

9. BUST PORTRAIT OF THE EARL OF DUDLEY.

16. PORTRAIT OF MISS PHILIPPS.

TRUMBULL (COLONEL JOHN).

Born at Lebanon, Connecticut, June 6, 1756. Trumbull was one of the most notable American painters of the 18th century. For a time he laid aside the pencil for the sword, serving with distinction during the Revolutionary War, first as aide to Washington, and then as major at the storming of the works of Burgoyne at Saratoga. After leaving the army he became a

No. 15. Andrew Jackson. Charles W. Peale

student under Benjamin West, whose talents, it is now generally admitted, were inferior to those of his pupil. Among his more important paintings are "The Declaration of Independence," "The Surrender of Burgoyne," "The Resignation of Washington," "The Surrender of Cornwallis" and "The Battle of Bunker Hill." He died in New York City, November 10, 1843.

13. PORTRAIT OF GENERAL WASHINGTON.
17. THE BATTLE OF BUNKER HILL.

UNKNOWN PAINTERS.

3. HALF LENGTH PORTRAIT OF MISS DOLLY SHEPHERD.
6. BUST PORTRAIT OF GENERAL WASHINGTON.

No. 16. Mrs. Lloyd (of Maryland). Gilbert Stuart

Portraits of Eminent Americans

From the Collection of

GEORGE REULING, M. D.

Of Baltimore, Md.

F. O. C. DARLEY.

1. PORTRAIT OF JUDGE QUINN.

Half length, slightly turned to left, but looking to the front, law book in right hand; at the back a column from which droops a crimson curtain, open flat country in the distance. Finely painted with exceptionally strong and just color. Canvas. Height, 30 in.; width, 25 in.

CHARLES WILLSON PEALE (Attributed).

2. VIEW OF MOUNT VERNON.

A very early work of this painter showing Mount Vernon as it looked when Washington inherited it from his brother. Canvas. Height, 18 in.; width, 35 in.

UNKNOWN PAINTER. Colonial Period.

3. HALF LENGTH PORTRAIT OF MISS DOLLY SHEPHERD (afterward DOLLY MADISON).

Canvas. Height, 34 in.; width, 26 in.

JOHN NEAGLE.

4. PORTRAIT OF HENRY CLAY.

Considered the most satisfactory portrait of this statesman. It represents Henry Clay in one of his impassioned appeals, the full length figure being vigorous in action. In the lower right hand corner is a globe over which falls the folds of the American flag. Towards this both hands of the speaker are

extended while his face is turned to those whom he is addressing. Rich and glowing in color. Canvas. Signed and dated 1843. Height, 53 in.; width, 37½ in.

John Neagle's finest portrait of an American statesman and well known through reproductions.

GILBERT STUART (Attributed). American. 1755-1828.

5. BUST PORTRAIT OF REV. DR. MUHLENBERG.

Dr. Muhlenberg served on Washington's staff during the Revolution and after the Declaration of Independence occupied many high positions in civil life. Canvas. Height, 9½ in.; width, 8 in.

UNKNOWN PAINTER. Colonial Period.

6. BUST PORTRAIT OF GENERAL WASHINGTON.

From the estate of Col. Washington Lewis, a grand nephew of General Washington, and attributed by the owner to Charles Willson Peale. Canvas. Height, 18½ in.; width, 17½ in.

GILBERT STUART NEWTON.

7. BUST PORTRAIT OF MISS RIEMAN.

Canvas. Height, 20 in.; width, 16 in.

REMBRANDT PEALE.

8. PORTRAIT OF HENRY CLAY.

Bust, slightly turned to right, the face executed with great care and expression. Canvas. Height, 24 in.; width, 20 in.

From the McDonough Estate. Formerly in Peale's Museum, Philadelphia.

[See illustration].

No. 17. Battle of Bunker Hill. John Trumbull

GILBERT STUART.

9. BUST FORTRAIT OF THE EARL OF DUDLEY.

This portrait was painted by Stuart during his "English Period" and is from the estate of Edward Greenway, Esq. Canvas. Height, 30 in.; width, 25 in.

JOHN WESLEY JARVIS.

10. HALF LENGTH PORTRAIT OF WILLIAM CLARK, THE EXPLORER.

Canvas. Height, 30 in.; width, 24½ in.

REMBRANDT PEALE.

11. BUST PORTRAIT OF MRS. CHEW OF GEORGETOWN.

Canvas. Height, 30 in.; width, 24½ in.

PETER F. ROTHERMEL.

12. THE LAUNCHING OF THE BRIGANTINES BY DE SOTO AND CORTEZ.

Canvas. Signed and dated 1847. Height, 48 in.; width, 60 in.

From the estate of Hon. H. B. Latrobe.

JOHN TRUMBULL.

13. PORTRAIT OF GENERAL WASHINGTON.

Bust, General Washington is in uniform, facing front but head turned slightly towards the right. Canvas. Height, 25 in.; width, 22 in.

In ornate frame, the top in shape of American Eagle, flanked by American flags.

GEORGE PETER ALEXANDER HEALY.

14. **PORTRAIT OF HENRY CLAY (Full Length), on HIS ESTATE at ASHLAND.**

The above is a youthful work of this artist, and was presented by Henry Clay to his friend, John Giraud, of Martin, Miss., from whose estate it was secured. Canvas. Height, 30 in.; width, 25 in.

CHARLES WILLSON PEALE.

15. **PORTRAIT OF GENERAL ANDREW JACKSON.**

Half length, in military uniform, facing the front, rich warm coloring in the background. Very finely painted and a characteristic portrait of "Old Hickory." Canvas. Height, 29 in.; width, 23½ in.

This was considered by Peale to be his best portrait. It was painted in Washington before Jackson started for his Florida campaign. The artist mentions in a letter to his wife that the General kept him waiting for three days before he would give him his first sitting for the portrait. This canvas hung in the Peale Museum in Philadelphia and was inherited by Miss Sarah Peale, from whose estate it was bought.

A letter of C. W. Peale to his wife regarding this portrait is in the Pennsylvania Historical Society's library. A letter of Miss Mary Peale and a copy of the artist's letter regarding the portrait will be furnished the purchaser.

In ornate gilt frame, surmounted by form of Eagle and American Flags.

[See illustration].

GILBERT STUART.

16. **PORTRAIT OF MISS PHILIPPS.**

Half length. Facing front, body turned slightly towards the left. Thrown over her right shoulder is a crimson mantle; a ribbon of the same color rests lightly on her head.

No. 29. Market Scene. Anthony Gryeff

The bodice is of a creamish hue and the figure most delicately and surely outlined. Canvas. Height, 30 in.; width, 25 in.

From the estate of Col. Lewis, great-nephew of Washington.

[See illustration].

JOHN TRUMBULL.

17. THE BATTLE OF BUNKER HILL.

In the central group is General Warren, shot through the head and supported on the knees of a soldier who with one hand wards off the bayonet thrust of a grenadier. Col. Small is grasping the bayonet; under his feet is the dead body of General Abercromby. General Putnam is seen ordering a retreat; beyond him a party of American soldiers oppose their last fire to the enemy. Behind the prostrate figures of the two dead commanders are seen Generals Howe and Clinton. A young American with his negro attendant is pictured to the right and beyond him is the ascending British column. In the far distance is seen part of Boston.

The tumult of raging battle is conveyed without confusion. The faces are mostly portraits from life and each expresses distinct personality and sentiment.

The coloring is harmonious, the touch direct and sure, the drawing faultless. The effect, while far from sensational, is extremely dramatic.

Trumbull was stationed at Roxbury and witnessed the engagement from this point. Canvas. Height, 41 in.; width, 61 in.

From estate of John Dexter, Cincinnati.

[See illustration].

CHARLES WILLSON PEALE.

18. GENERAL WASHINGTON AT PRINCETON.

This life size portrait in full length represents Washington in full uniform, and wearing the blue ribbon of the Commander-in-Chief, voted to him by the Continental Congress. In the background is seen the head of his horse with an attendant. One hand rests lightly on the muzzle of a field piece. A view of Nassau Hall is suggested on one side with a column of surrendered Hessians. Captured English flags are lying in the foreground. Canvas. Height, 79 in.; width, 42 in.

Soon after the battle of Princeton, this painting was sent by General Washington to the King of France as a mark of gratitude for the French Alliance. When Lafayette returned to France the painting was presented to him by Louis XVI. Until after Lafayette's death it hung in his country place, "La Grange," and after the dispersal of his effects, was purchased by M. Marsille, a noted collector of Paris. After M. Marsille's death the painting was bought by M. Duhamel (No. 48 in catalogue of the Marsille sale), who brought it to America the following year. At the sale of the effects of M. Duhamel (catalogue No. 85), the painting was secured by Judge Tissot of New Orleans, from whom the present owner secured it.

[See illustration].

P. F. TRYON.

19. LANDSCAPE.

Canvas. Signed. Height, 11½ in.; width, 16 in.

No. 33. The Giant Oak. John Crome

Another Property

WORTHINGTON WHITTREDGE

Born in Springfield, O., 1820.
Pupil of Andreas Auchenbach.
Member of National Academy, 1861; president, 1875.
Died in 1910.

20. COAST SCENE.
Canvas. Signed. *Height,* 14½ *in.; width,* 22 *in.*

NICOLAAS BERGHEM (Attributed)

Born in Haarlem, 1624.
Pupil of Van Goyen, Jan Wills and Weeninx.
Died in 1683.

21. LANDSCAPE WITH PEASANTS AND CATTLE.
Canvas. *Height,* 23 *in.; width,* 30 *in.*

DIRK MAES

Born in Haarlem, 1656.
Pupil of Berghem and Huchtenbrugh.
Died in 1715.

22. VILLAGE STREET SCENE WITH HORSES.
Canvas. *Height,* 11 *in.; width,* 13 *in.*

JEAN JACQUES HENNER (Attributed)

Born at Bernewiller, 1829.
Pupil of Drolling and Picot.
Legion of Honor, 1873; Medal, Exposition of 1878.
Member of the Institute, 1889.
Died in 1905.

23. MAGDALENE.
Panel. Signed. *Height,* 12 *in.; width,* 9¼ *in.*

EMILE JEAN HORACE VERNET

Born in Paris, 1789.
Son and pupil of Carle Vernet.
Director of French Academy in Rome.
Medal of Honor, Paris Exhibition, 1855.
Died in 1863.

24. TURK AND ALBANIAN.
Canvas. *Height,* 18 *in.; width,* 14½ *in.*

SIR MARTIN ARCHER SHEE (Attributed)

Born in Dublin, 1769.
In 1789 was introduced by Burke to Sir Joshua Reynolds. Became R. A. in 1800 and was elected president in 1830.
He died in 1856.

25. INFANT BACCHUS.
Panel. *Height,* 12 *in.: width,* 17 *in.*

JACQUES RAYMOND BRASCASSAT

Born in Bordeaux, 1805.
Pupil of Hersent and Richard.
First Class Medal in 1831.
Member of the Institute in 1846.

26. DOG CHASING DEER.
Canvas. *Height,* 8 *in.; width,* 10 *in.*

H. LINDENSCHMIT

German. 19th Century.

27. THE MISER.
Canvas. Signed. *Height,* 28 *in.: width,* 24 *in.*

UNKNOWN PAINTER

French. 18th Century.

28. CHILD'S HEAD.
Canvas. *Height,* 12 *in.; width,* 10 *in.*

ANTHONY GRYEFF

Born in Antwerp, 1670.
Believed to have been a pupil of Frans Snyders, whom he resembles in his masterly representations of landscapes with dead game and scenes of the chase.

29. MARKET SCENE.
Canvas. Signed. *Height,* 31 *in.; width,* 30 *in.*
[See illustration].

CORNELIS SPRINGER

Born in Amsterdam, 1817.
Studied under Gaspard Karssen and obtained many medals and decorations, including the Leopold Order.
Died in 1891.

30. THE SMUGGLERS.
Wash Drawing. Signed.
Height, 9½ *in.: width,* 13½ *in.*

No. 36. Roman Ruins. Giovanni Paolo Pannini

PAUL POTTER (Attributed)

Born in Enkhuysen, 1625.
His groups of cattle are painted with singular proof and wonderful power. As he lived only 29 years and with most scrupulous care, he produced but few paintings.
Died in 1654.

31. LANDSCAPE WITH CATTLE.
Panel. *Height,* 14 *in.; width,* 18½ *in.*

JAN FRANS VAN BLOEMAN

Born in Antwerp, 1662.
Much of his life was spent in Rome. He was named "Torizzonte" from his fondness of distance and peculiarities of perspective.
He died in 1740.

32. LANDSCAPE WITH WINDING RIVER.
Panel. *Height,* 8 *in.; width,* 10 *in.*

JOHN CROME (CALLED "OLD" CROME) Attributed

Born at Norwich, England, 1769.
Founded in his native city, the Norwich Society of Artists, amongst whom were Cotman and Stark. In the productions of this school is discernable the influence of Ruysdael and Hobbema.
Died in Norwich, 1821.

33. THE GIANT OAK.
Canvas. Signed and dated 1814.
Height, 30 *in.; width,* 25 *in.*
[See illustration].

C. OCKERT

34. GAME BIRDS.
Panel. Signed. *Height,* 6½ *in.; width,* 9¾ *in.*

S. ROESEN

35. FLOWERS.
Canvas. Signed. *Height,* 30 *in.; width,* 24 *in.*

GIOVANNI PAOLO PANNINI

Born at Piacenza about 1694.
One of the foremost painters of the Roman School and widely famed for his skill in portraying landscapes and architecture.
Died in Rome, 1764.

36. ROMAN RUINS.
Canvas. *Height,* 29 *in.; width,* 24 *in.*
[See illustration].

JAN BREUGHEL (Attributed)

Born in 1569.
Known as "Velvet" Breughel. Member of the Academy of Antwerp. He painted landscapes, flowers and figures with great delicacy.
Died in 1642.

37. DEER HUNTING.
Panel. *Height,* 18 *in.; width,* 25 *in.*

MEINDERT HOBBEMA

Born at Coevorden in 1638.
Pupil of Jacob Ruysdael and, with his master, the most celebrated of the Dutch landscape painters.
Died in 1709.

38. LANDSCAPE WITH COTTAGE AND FIGURES.
Canvas. Signed and dated 1669.
Height, 19½ *in.; width* 25¼ *in.*
[See illustration].

SIR HENRY RAEBURN (Attributed)

Born near Edinburgh, 1756.
Like many other famous artists, he was apprenticed to a goldsmith and also worked at miniature and portrait painting. His marriage enabled him in 1778 to visit London and Italy and on his return he set up as a professional portrait painter. He was elected President of the Society of Artists in 1812 and knighted ten years later. His portraits show great breadth of style and a happy facility in seizing and representing traits of character.
He died in 1823.

39. BUST PORTRAIT OF AN ENGLISH SQUIRE.
Canvas. *Height* 22 *in.; width,* 19½ *in.*

No. 38. Landscape. Meindert Hobbema

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library